

PENMANSHIP AND SHORT HAND.

HUNTINGTON'S ART OF PENMANSHIP;

OR A NEW AND IMPROVED SYSTEM OF
RULES AND DIRECTIONS IN THE ART OF WRITING,
IN THE MOST MODERN AND APPROVED STYLE;
WITH ELEGANTLY ENGRAVED SPECIMENS OF

LARGE, ROUND, AND RUNNING HAND COPIES;
ALPHABETS OF CAPITALS, GERMAN TEXT, ROMAN, AND OLD ENGLISH LETTERS.

THE SYSTEM EMBRACES

DEFINITIONS AND EXPLANATIONS OF THE FIRST PRINCIPLES OF THE ART, WITH RULES OF PROPORTIONS AND
DISTANCES IN THE FORMATION OF THE SEVERAL LETTERS:

AND ALSO A

PLAIN METHOD OF TEACHING: THE WHOLE FORMING
A COMPLETE INSTRUCTOR,

For the acquirement of a Neat and Expeditious Hand, without the aid of a Teacher: adapted to the use of individuals and Schools in the United States. The Second Improved Edition; containing a Plain, Easy, and Practical System of STENOGRAPHY, or SHORT HAND: compiled from Rees' New System, with a Plate representing the Elements of the Art, and examples of Short Hand Writing.

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1821.

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The annexed certificates, are selected for publication from many others which have been received from some of the most eminent Instructors in the United States; they all speak highly in favour of this system.

Extract from a certificate received from Mr. J. W. Kellogg, of the city of New York.

Mr. E. HUNTINGTON—SIR, I have carefully examined your treatise on penmanship and sets of copies, and whether we look at the designs, the engravings, or the elementary instructions, they seem equally entitled to approbation—Most works of this kind have been so carelessly, and incorrectly executed, as to mislead the learner; or accompanied by so much, that is merely ornamental, as to be useful only to those, already skilled in the art: whereas for the most part, a plain, and easy hand, and this executed with facility, is far the more useful, as applicable to business.

J. W. KELLOGG.

From Mr. George J. Patten, Principal of a private Literary Institution in the city of Hartford.

The subscriber has examined Mr. Huntington's system of instruction in penmanship, and takes the liberty of recommending it as deserving the public favour; although it would be difficult to propose any thing absolutely new on this subject, yet Mr. Huntington may claim the merit of having judiciously arranged and illustrated, what was before in some instances, confused and imperfectly understood; and of having thrown over his system of examples and rules, that intelligence which may be supposed to have emanated from a mind accustomed to accurate observation on a useful and pleasing subject. GEORGE J. PATTEN.

Extract from a certificate received from Alfred Rizby, of the city of New York.

I have examined with much attention your Introduction to the art of Penmanship. Whether the general plan, or the superior execution of the work be regarded, there is, with me no hesitation, in pronouncing it an improvement upon any thing of the kind which had previously met my observation. There can be no doubt but you will obtain that patronage which your labours deserve.

ALFRED RIZBY.

Extract from a certificate received from Lyman Strong, Preceptor of a private Literary Academy in the city of Hartford.

I have been acquainted with your Introduction to the Art of Penmanship ever since its publication, and feel a pleasure in saying, that I think it the most perfect system I have ever seen, and sincerely hope, that it may obtain admission into the Schools and Academies of our country, not merely to reward the unrewarded exertions of the author, but extensively to improve the art of writing.

LYMAN STRONG.

ART OF PENMANSHIP.

DIRECTIONS FOR MAKING A PEN.

Hold the quill in the left hand, between the thumb and two fore fingers—cut off the end a little from the back of the quill; turn up the quill and form the scoop, (which should be about three fourths of an inch in length,) turn the inside of the quill down, and enter the knife a little into the back without the least inclination to either side. Then with a quick motion, with the right thumb nail, give the split its intended length, taking care to hold the thumb of the left hand firmly on the back of the quill, at the distance which the split is intended to reach. Enter the knife about one fourth of an inch from the end, and slice it off, bringing it to a point by cutting a piece from each of the sides alternately. The shoulders and scoop should be made rather long, in order to give the pen a greater degree of elasticity. After having brought it to a fine point, place the inside of the nib on the left thumb nail, and enter the knife into the quill near the point, and cut through a little sloping. Then by letting the knife fall perpendicularly, nib the pen, (taking care to turn the knife a little so as to leave the right side of the split rather longer than the other, which is necessary in order to make a fine hair stroke.) The breadth of the point of the pen should be proportioned to the size of hand which it is designed to write. A clear quill requires no scraping, or shaving from the back of it, unless it be a very thick one.

DIRECTIONS FOR SITTING, AND LAYING THE PAPER.

SIT at a convenient distance, inclining the left side of the body lightly against the desk, which will extend the right shoulder further from the desk than the left. The paper should lie a little to the right of the body, and kept square with the edge of the desk. The weight of the body should rest on the left arm, which ought to be advanced upon the desk, and kept parallel with the paper. The fingers of this hand are to keep the paper firm and smooth, and should slide along near to the pen. The body ought to incline a little forward, and the head answer to this inclination,

without resting on either shoulder. Both feet should be placed upon the floor, the left extending further out than the right, which will poise the body. Keep the elbow of the right arm at a small distance from the body, and let the arm rest lightly upon the desk, half way between the wrist and elbow.

DIRECTIONS FOR HOLDING THE PEN.

THE pen should be held loosely between the thumb and two fore fingers. The fingers should be kept rather straight, the thumb a little drawn up. The two smallest fingers should be inclined a little inwards towards the hollow of the hand ; resting upon the ends of each. The pen should point directly over the right shoulder, and the hollow kept perfectly flat to the paper, except in carrying up the hair strokes, when it ought to turn a little upon the right corner.

METHOD OF TEACHING.

In learning to write, the pen, ink, and paper, are the first objects to be attended to. The quality of which, however much it may have been neglected, is an important consideration. The suitableness of these articles will be found much to facilitate the improvement of scholars in this art. It is well known that quills which grow on the right wing and those which grow on the left, are opposite in their form. The shape of the latter is much better calculated to fit to the hand, and hold with precision, than the former, and should be used in preference.

The ink should be made of the best British ink powder, and if wanted for immediate use, mix it with one half the usual quantity of water and vinegar, and add the remainder afterwards.

The paper should be of the first quality, folded in a quarto form, and stitched across the narrowest side, that the lines may be ruled the longest way of the paper.

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In places where it is convenient to get paper ruled by a machine, it would be the least trouble, and might be done more accurately in that manner.

Where it is not convenient, the following mode may be adopted. Take a strip of pasteboard, equal in length with the width of the book, and with a pair of dividers, lay out the proportions of the intended lines, making a pin hole at every division. Take the strip of pasteboard thus marked off, lay it upon each end of the writing book, and with a pin or needle, at each hole upon the pasteboard, prick through any number of leaves at a time which may be desired. With the book thus marked for ruling by the teacher, the scholar with a common ruler and lead pencil, or plummet, may be able with a little attention, to rule his own book with accuracy.

The teacher should have a number of patterns for ruling laid out, suited to the different sized hands.

Pupils should commence with the straight stroke or stem, of the largest size, and proceed regularly through the various elementary strokes or principles, as they are arranged in the copperplate ; practising upon each separately, until an accurate idea is gained of it. The advantages of practising much upon the separate principles are very important. All the subsequent lessons and copies being only a repetition of the twelve principles. By taking a single stroke or principle, with the paper accurately ruled agreeably to the plan of five lines for the short letters ; with a distinct explanation of their use, together with an understanding of the other rules to be observed ; the pupil has a certain definite lesson before him, which he pursues with alacrity ; it being easily comprehended, and so very limited as to be soon learnt. The variety experienced by proceeding in this manner, together with the very perceptible improvement the scholar finds himself making, keeps alive that ambition and energy, and stimulates to those exertions, without which, it is impossible for any one to improve. By thus proceeding through the regular course prescribed, the pupil is able, after only a few weeks attention, to write a fair and respectable hand ; and by going over with the course a second time, he generally arrives at a degree of elegance in the art.

Whereas pupils, in the old way, commence marking and scrawling ; and having the understanding that it will require several years to learn to write, they generally proceed with little or no resolution. The exercise, instead of

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affording an agreeable amusement, becomes an irksome and laborious task. And finally, after years practise in this manner, as a reward for the time and labour they have expended, they find themselves in the possession of a stiff hand, scarcely legible ; which may possibly answer the ordinary purposes of life.

To make a straight stroke or stem, put down the pen on the first line, move it a little to the right and give the full pressure with the pen before it is started down, that it may be left perfectly full and square at the top ; and carry it down with an equal pressure upon the pen, observing the proper slope, until it reaches the fifth or bottom line ; move the pen a little upon the line, that the corners may be left full. Pupils should continue writing these, till they can hold the pen correctly, slope them all alike, and make them at equal distances. They may then proceed to the direct l.

To make this letter, place the pen upon the first line, move it a little to the right, give the full pressure for the stroke before it is started down, and carry it straight with the slope to the fourth line ; then with a slow and careful movement of the pen, bear round a little to the right, and at the same time gradually lighten up the pen and bring it to a point at the fifth, turning it moderately upon the right corner before it strikes the line ; with which carry up the hair stroke, with an equally slow movement, giving it a true curve to the third line ; from thence carry it straight with the slope to the first. Move the pen a little to the right, keeping it upon the hair stroke down to the third line, and proceed as before, joining them altogether through the line.

Scholars should continue to write these, till they have acquired a pretty accurate idea of them—till they can slope and turn them all alike, place them at equal distance, and join them on the third or middle line.

They may then begin with the o, which is begun at the top, and carried round in the form of an oval, giving a gradual pressure upon the pen from a little below the first to the third line ; from the third to the fourth, the pressure should be equal ; from thence the turn should be carried round to the third line the same as in the direct l ; from the third it continues its oval direction till it meets the stroke at the top. The o, is an important principle, and one rather difficult to execute with correctness ; it should, therefore, receive particular attention, and not be passed until the learner has a correct idea of it impressed upon his mind, and can tolerably well execute it.

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To make the inverted l, or first part of an n, put down the pen on the third line, carry up the hair stroke, giving it a handsome curve to the first, then with a gradual pressure, start down the pen and at the same time bear round to the right, until it strikes the second line; from the second, give the full pressure upon the pen, and carry it straight with the slope to the fifth line. Set down the pen again upon the third or connecting line, touching the last body stroke, in which care must be taken not to carry out a blot, which is often the case when the pen is full of ink, if placed upon the centre of the stroke; carry up the hair mark, and proceed as before, through the line. After the scholar is able to form this character with sufficient accuracy, he may proceed to the curved l, or last part of the n; which comprises the two turns of the direct and inverted l. It is made down to the fourth line, in the same manner as the inverted l; from the fourth line, the turn is the same as the direct l. A few lines of these may be written without being connected. They may then proceed to the j.

To make the j, place the pen on the first line; move it to the right and give the full pressure upon the pen before starting it down, as in the other strokes with square tops; carry down the stroke with the full pressure, straight with the slope to the fifth line, from thence gradually lighten up the pen until the stroke is reduced to a hair mark, which should be about two thirds of the way from the fifth line to the extremity of the letter. Observing at the same time to bear round to the left, giving the loop a true and easy swing; carry up the hair stroke, crossing the body mark a little below the fifth line, till it reaches the third. Proceed in this manner through the line, connecting them on the third line, and at the same distance as the other full strokes.

Proceed next to the f, in making which, place the pen on the third line, carry up the hair stroke well off to the right, extend it to its proper height as prescribed in the rules of proportion, giving the loop an easy swing, similar to that of a reversed j: bring down the pen with a gradual pressure to the first line. From thence the stroke should be full and equal down to its proper extent, crossing the hair mark between the first and second lines.

The long s, down to the first line, is the same as the f; and from the first line down, it is a complete j, and made in the same manner. The difficulty of making these looped letters correctly, will require much practice, and the

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strictest attention in the movement of the pen. They should not be passed until they are all well acquired; for the beauty of a piece of writing depends much on the gracefulness of these turns.

To make a short s, set the pen on the fifth line, carry the hair stroke very sloping and nearly straight, to the first line. Draw down the body stroke from a little below the first line with a gentle pressure, and suffer it to swell out to such a degree as that the width of the letter, from the extent of the swell to the hair stroke, on the fourth line, should be equal to the width of the o. Gradually draw up the pen after passing the fourth line, bringing it to a hair stroke just before it comes on the fifth line. Continue it round in a circular direction, and form the bulb upon the fourth line and hair stroke. There is also much beauty in this letter, well made. It should, therefore, receive particular attention, and not be dismissed until an accurate idea is gained of it.

The curved l, indented, is begun at the third line, and the turn carried round to the second in the same manner as the curved l. From the second line the body stroke is continued in a curved form, gradually lightening up the pen until the stroke becomes a hair mark a little before it strikes the third. Upon this line carry round a little loop; and as the pen leaves the third line, again give it its full pressure. From the fourth line the turn is formed in the same manner as the other bottom turns are formed. After sufficient practice in this character, proceed to the inverted c.

The inverted c, is begun and carried round to the second line in the same manner as the other top turns. Give the full pressure from the second to the third; from the third line gradually lighten up the pen: at the same time bear to the left, and bring it to a hair stroke about half way from the fourth to the fifth line. From the fifth line the stroke is continued round and the bulb formed the same as in the s.

To make a z, place the pen on the third line, carry up the hair stroke with the usual curve to the first; from the first line, give an oblique half full stroke to the second; thence carry up a hair stroke to the first; turn and bring it to the second line, forming a loop from the first to the second line; from the second continue the hair stroke straight with the slope to the fourth line, thence bear to the left bringing it to the fifth. Give a short turn and continue the hair stroke up to the fourth; from the fourth line give a sweeping movement of the pen, with a full pressure, then

gradually draw it up to a hair stroke ; bring it to its proper distance, turn and continue up the hair stroke, forming a broad loop, and crossing the body mark on the fifth line.

The c, and e, being derived from the third principle, or o, with a small variation, it will be necessary to direct the learner in making them.

To make a c, put down the pen on the first line, and carry round the back of it in the same manner as for the o. To make the bulb or dot, set the pen on the first line, joining it exactly with the other stroke, then bring down the bulb two thirds of the way to the second line, giving it a smooth and handsome turn.

To form an e, place the pen on the third line, carry up a hair stroke well off to the right, similar to that in the loop of the f, up to the first line ; from thence it is made the same as the back of the c, and o.

Pupils having thus attended to the various principles separately, and distinctly, may combine them together as in the words—ministration and kirkpaxfordy, which comprise all the various principles ; and write them as large as the copies.

Having now a distinct knowledge of the various strokes and principles which compose the small letters with certain rules and directions as a guide in forming them, they may be able to proceed with as much mathematical precision as in any other art or science. Which indeed they should do, not allowing themselves to write one line or make a single stroke, without a clear comprehension of its principles, and a knowledge of the manner in which it should be performed. In order to which, besides committing the rules to memory, it will be necessary for the learner, always when writing, to have before him a copy ; and frequently to examine it with critical minuteness ; and trace out upon it the rules as laid down. It will also be necessary to do this when committing the rules to memory, by which their application will appear very plain and easy. He should also compare his own writing with the copy frequently, and point out to himself the faults contained in it ; and endeavour in writing the next line to correct them.

Writing too fast is a very common fault with learners. They should write very slowly with a careful observance of all the rules ; as they respect mode of sitting, laying the paper, holding the pen, proportion and distance of the letters, mode of connecting, &c. They should write the word—ministration, first, which contains the more simple prin-

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ciples—then the word—kirkpaxfordy, which embraces a general variety. Practising upon each until they are able to write them with a great degree of accuracy. Writing a hand of this size the author has found very beneficial in eradicating bad habits, and producing a rapid and effectual change. The faults will appear more conspicuous, and will be more easily remedied. He has, however, found some parents to object to it, because it is, they say, of no use in business.—To this suggestion it is replied, that, if it is of no use in business, it of very important consequence in learning to write.

The principles on so large a scale appearing more conspicuous, can be more readily understood, and more easily executed. And when a scholar is once well acquainted with the principles of the art, and can write a hand of this size well, there will be very little difficulty in reducing it to a smaller, and writing with facility any size he pleases, down to fine, or running hand.

After attending as directed to this size of hand, pupils may proceed to a smaller, and go over with the principles reduced, as in the plate, in the same manner as on the larger size, and endeavour to retain their correctness; and if possible, still to improve in that particular, although on a smaller and more difficult scale. After which, they may intermix them, as in the copies—*consume, misname, deficient, explosion, &c.* taking them as they are placed in the copperplate. These words should be written until they can be performed with facility and accuracy. Scholars may then proceed to capitals, which are arranged agreeably to their similarity to each other. A few lines of each should be written separately as they are placed in the copperplate—first of the larger size, then the smaller. They should receive particular attention, and the copies viewed with the greatest exactness. They may then write the copies promiscuously combined, beginning with—*Attend to Instruction.*—These should be written with great care and attention in observance of the various rules and principles as they occur: no one should attempt to write these, without a clear understanding of the ground work, and an ability to form a good letter.

They may next proceed to running hand. In this, proceed as in the round hand—first practising the principles separately, then writing the words, *comma, minu, &c.* as they are arranged. After which they may write the copies with the principles promiscuously combined, beginning with—*Let prudence and moderation govern your actions.*

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After suitable practice in these copies, in which great care should be taken to retain the order and correctness of the principles, still observing to write slowly they may practise upon the bill of parcels ; which comprises besides the various other principles, the nine numerical figures which are very necessary to be learnt. After having acquired a handsome copperplate running hand, they may practise the running hand copies with a greater degree of expedition, in order to acquire a style better adapted to dispatch of business. This is generally, however, better gained by practice in business after leaving school. Persons who have acquired an accurate hand agreeably to rule, notwithstanding it may seem a little difficult for them to put in practice, with sufficient expedition for ordinary occasions, will, however, find themselves naturally falling into an easy flowing style, by sufficient use. The more they write after having been correctly taught, the greater will be their command of hand.

The number of copies in this work is thought to be abundantly sufficient to answer every purpose in learning the hands here treated of. There are indeed more than would be absolutely necessary for that purpose. A great variety of copies only tend to divide the attention, and confuse the mind of the learner.

After having proceeded regularly through the course as directed, those who are desirous of still continuing their attention to the subject may go back to the single principles, of the largest size, and proceed as before directed.

By going through a second time, the system will become more familiar, their judgment more matured, and with the experience they will then have had, will be able to correct every important error, which they may have at first committed.

From the diversity of genius, and unequal distribution of natural talents which will be found among pupils, teachers will doubtless sometimes find it necessary to deviate from the course here laid down. Some, acquiring the art with more facility, and in greater perfection than others, may with propriety be more rapidly advanced in the course. And those whose genius and disposition are less favourably adapted to the attainment of the object, will need to continue longer upon the several parts.

True Principles of Round Hand

1 2 3 4 5 6 7 8 9 10 11 12

W W W W W W R D P J

4 4 5 2 4 5 2 9 2 2 3 2 2 2 3 4 5

M M M S V V V V V V V V V V V V V V

1 10 2 2 10 1 5 3 2 11 3 7 3 4 3 2 5 6

B U B H V V P D V V V V V V V V V V V V



AN INTRODUCTION

to the

Art of Penmanship.

Or, a new and improved system of

Round and Running Hands.

FOR THE USE OF SCHOOLS IN THE UNITED STATES.

Written, Engraved and Published 1816.

The Engravings Recut and Improved 1819.

by

ELEAZER HUNTINGTON,

Hartford.

The Principles Reduced.

1

2

3

4

5

6

7

8

9

10

11

12

H O P P E R D Y

3 3 4 5 9 2 2 4 4 5 3 4 4 5 2 9 4 5 3 2 4 2 5 3

CONSUME MESSMANN

3 2 3 7 2 3 2 3 4 5 2 8 11 3 1 5 2 3 9 2 3 4 5

deficient explosion

4 4 5 8 2 3 6 3 2 12 2 4 5 3 2 2 2 2 4 3 4 5

MAGAZINE BREWTON

A M N Y P B R

A B C D E F G H I K L M N O P Q R S T

F B D I H O R P D

U V W B Y Z C P E Q F D E L P G G H

D E C V V P M V V

A M N Y P B B R F T S

H K D P D E C G Y V X Z

COPIES

To be used after the
foregoing lessons have
received due attention.

Attend to instruction.

Beauty soon decays.

Command yourself.

Death is inevitable.

Emulation is noble.

Favour modest merit.

Running Hand.

voiuyffsswz comma minu numi inverted
ppyygg gy hkkllf fsza hyhy hyminuhp orthography.
Let prudence and moderation govern your actions.
Modest deportment ever commands admiration. mo.

Never countenance immorality or profaneness. m.
Opportunity neglected generally occasions sorrow.
Persevere in accomplishing a complete education.
Quarrelsome persons are dangerous companions.

Repentance is the consequence of wicked actions.

Sudden resolutions often bring leisure repentance.

Temperance and exercise are guardians of health.

Variety tends more to amuse than to instruct us.

Hartford August 14th 1816.

Henry Trumbull

Acct of John Carleton

9	Pieces Irish Linens	N ^o . 4	@ \$7.50	67..50
23	Yds. Durant			46.....10..58
11	" Book Muslin			75.....8..25
				<hr/> <hr/> \$ 86..33

Rec'd Payment

John Carleton

German Text.

A B C D E F G H I J K L M N O P Q R S T
a b c d e f g h i j k l m n o p q r s t u v w y z

Roman Print.

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz

old English.

A B C D E F G H I J K L M H A P O R S T
a t a x a b c d e f g h i j k l m n o p q r s t v u w y z

EXAMPLES OF SHORT HAND.

187-88 Br. 9/16 2 3 2 5 2 7 2 18
2 6 3 6 19 — 1 2 2 6 1 7 3 — 3 2 1 —

I would not form any connections with a Man who
had no regard for himself; neither would I believe a Man,
who had once told me a lie.
He whom made us must be eternal, great and omnipotent.

LORD'S PRAYER IN SHORT HAND.

T H A R M O L D E L B L C V L M B C M L M D O
— C F T M E O M O C M V C O — T O M C M C M M L D O
A S C M C M T B S A L C O L B M O L B M — T O — S

Our Father who art in Heaven. Hallowed be thy name. Thy kingdom come.
Thy will be done on earth as it is in Heaven. Give us this day our daily bread.
And forgive us our debts as we forgive our debtors. And lead us not into
temptation but deliver us from evil. for thine is the kingdom, and the
power, and the glory forever. Amen.

A New System of Stenography, or Short Hand.

BY THOMAS REES.

THE first object to which I shall direct the attention of the learner, is the alphabet.

As his future proficiency will depend principally upon his knowledge of the characters, and his facility in writing them, his first care should be to impress them well upon his memory. This he must do by frequently writing them; as it will be productive of the double advantage of rivetting their forms on his mind, and giving him a habit of ease and readiness in expressing them.

Though the alphabet in the table contains twenty-four characters, it will be found, by an attentive examination of the words of the English language, that fourteen are equal to the end of Stenography: the analogy of the sound of many letters being so close, as to warrant the insertion of one for the other,

A may, in most instances, be omitted: but as its presence is absolutely necessary for the expressing of some words, it should remain in the alphabet.

B and P, corresponding so nearly in sound, may be written with one character. They are frequently confounded by the Germans, and particularly by the Welch.

D and T, may be written with one character; nearly the same position of the mouth expressing both.

F and V, being likewise but two modulations of one sound, may always be written with one character.

G and J, ditto.

H being merely an asperate, may be omitted, except upon commencing a word.

I, E, and Y, bearing so close a resemblance when written in any word, may safely be included in one character.

K, Q, and C hard, have but one sound, and therefore require but one character.

L, M, N, O, and R, retain their original situation; and must be written with separate characters.

S, Z, X, and C soft, may be included in one character.

U and W, ditto.

When the learner has made the characters of the alphabet perfectly familiar to his mind, he may exercise himself by writing short sentences, expressing the words in their usual orthography: but after he has acquired a tolerable facility, he should accustom himself to abbreviate them. To this end he must be very particular with respect to the sound of words, and make use of such letters only as will most readily and certainly express them.

He must select from the alphabet such letters as will convey a strong outline of the pronunciation of the words,

and be sufficiently obvious to prevent their being misunderstood or mistaken for others. The nicer modulations of sound are seldom to be regarded ; as they generally tend more to the beauty and harmony of language, than to any real utility. It will be found that vowels may very frequently be omitted without much injury to the sound of the word.

Diphthongs, as they seldom contain more than one sound, may be safely written with one character. Example : zeal may be written *zel.* or *zl.* feast, *fest* or *fst.* and many others.

Triphthongs come likewise under the same rule ; and may, in most instances, be written with one character.

Whenever two consonants come together in one word, one may safely be omitted.

A very little practice will soon render the abbreviation of words easy and plain to the learner. The following is a specimen of the mode of abridging words which in writing short hand with dispatch, is quite necessary, and should the learner be unable to render himself expert in writing with the characters (which requires much practice) the author would recommend writing with the English alphabet upon the plan of abridgement in the words.

SPECIMENS OF SENTENCES ABRIDGED.

1. He who md us mst be etrnl grt nd omnptnt—for, He who made us must be eternal great and omnipotent.—2. I wd nt frm any knxns wth a Mn, who hd no Rgrd fr hmslf ; nthr wd I blv a Mn, who hd ons tld me a Li.—for, I would not form any connexions with a man, who had no regard for himself ; neither would I believe a man who had once told me a lie.—3. The Lord's Prayer Abridged.—ur Fathr who rt n Hvn, halwd b thy nam. thy kngdm com, thy wl b dn on erth as it is in Hvn. Gv us ths da ur daly brd.—nd frgv ur dtors nd ld us nt nto tmtatn, bt dlvr us frm evil fr thine is th kngdm nd the powr nd the glry fr evr Ann.

Every word must be finished before the pen is taken off ; otherwise the characters will be so blended as not to be legible even to the writer himself.

The true positions of the characters must in all cases be carefully retained ; otherwise errors will inevitably happen, even to the professed writer.

For the terminations *ing* and *ings*, use a mark thus . ; in the singular at the end, and in the plural at the bottom of the last letter. For the termination *tion* and *sion*, use a mark thus : at the end of the last letter ; and for *tions* and *sions*, use it under the last letter, thus ..

The use of the large table, is to explain the manner by which the characters are joined ; and it is so contrived as to shew at one view the construction of any word which the learner may be at a loss to write.

As it is merely a thing of reference, and secondary to the alphabet, there is no occasion for committing it to memory ; as practice will render the manner of joining the letters familiar and easy to the mind.

STENOGRAPHY; OR THE ELEMENTS OF SHORT HAND.

The Alphabet;

with words the characters stand for,

a	at, ave
b	been, be, bee, by
c	see, can, canst
d	do, dost, had, hast
e	ever, each, he
f	fee, fast, of, off
g	god, go, give, ago
h	hee, have, history
v or j	eye, right, nigh
k	king, could, couldst
l	live, live, lord, will, lie
m	me, man, him, hymn
n	and, hand, in
o	oh, how, owl
p	precious, peace, peculiar
q	queen, quantity, equality
r	err, or, air, here, her, hen
s	such, sun, sign, his, has, us
t	to, unto, tame, that, theme
w or v	have, view, hem, how
w	were, way, without
x	as, accept, except, example
y	ye, your, year
z	zealous, zeal, viz
wus	conscious, superstitious

An Table of the manner of joining the Characters.

	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
a	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
b	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
c	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
d	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
e	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
f	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
g	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
h	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
i	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
j	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
k	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
l	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
m	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
n	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
o	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
p	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
q	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
r	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
s	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
t	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
w	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
x	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
y	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16
z	1	4	2	3	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	10	11	12	13	14	15	16

**AN INTRODUCTION
TO THE
ART OF PENMANSHIP:
OR, A NEW AND IMPROVED SYSTEM OF
ROUND AND RUNNING HANDS.**

FOR THE USE OF SCHOOLS IN THE UNITED STATES.

WRITTEN, ENGRAVED AND PUBLISHED,

BY ELEAZER HUNTINGTON.

SECOND IMPROVED EDITION.

HARTFORD, 1821.

DISTRICT OF CONNECTICUT, ss.

L. S. BE IT REMEMBERED, That on the third day of October, in the forty-first year of the Independence of the United States of America, Eleazer Huntington, of the said District, hath deposited in this office the title of a book, the right whereof he claims as author, in the words following, to wit:—“An Introduction to the art of Penmanship: or, a New and Improved System of Round and Running Hands. For the use of Schools in the United States. Written, engraved, and published, by Eleazer Huntington. Hartford, 1816.” In conformity to the act of the Congress of the United States, entitled, “An act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned.”

HENRY W. EDWARDS,

Clerk of the District of Connecticut.

A true copy of Record, examined and sealed by me.

HENRY W. EDWARDS,

Clerk of the District of Connecticut.

PREFACE.

DURING a course of several year's attention to the subject of Penmanship, the author of the following work has viewed, with regret, the manner in which this branch of education has been conducted in most of the schools in our country. It is presumed no other art or science has suffered so much for the want of a suitable plan of instruction, and of competency in the teachers. To remove these difficulties, and to place the subject on a footing to which its utility and importance justly entitle it, has been a leading motive of the author in his exertions for a number of years devoted to teaching the art in the city of New-York and other places : and also in publishing this treatise. How far he has succeeded in his endeavours, his numerous patrons, and the candour of an enlightened public, on the perusal of this work, can best decide.

Several treatises on this subject have already been published, some of which he acknowledges to be highly valuable, and deserving of support ; there are also others which he cannot approve.

Notwithstanding the author's predilection for the profession of teaching this art, he has been constrained to relinquish it, in order to attend to the more interesting employment of engraving ; in which his exertions will still be directed to the promotion of the art of writing.

Should this "Introduction" meet the approbation of his fellow-citizens, and receive a suitable patronage, the author has it in view, at some future period, to publish a general work on this subject. There is a large variety of ornamental hands, which, he conceives, may be systematized, and reduced to principle ; and with such an arrangement, may be acquired in much less time, than in the ordinary mode. And thus rendered worthy the attention of youth, not only on account of their utility, but also as an accomplishment.

The round and running hands, however, are all that are absolutely necessary for the ordinary occasions of life.

The author has endeavoured, in this work, to simplify and reduce the art to its true principles ; and by a definite and systematic plan of instruction, to furnish our numerous schools and teachers with a book, suitable to direct them in this important branch of education. And thus save to our youth, the many years which are usually spent in attempting to learn this art, by the random method of instruction commonly pursued, and without ever being able, in most cases, to obtain but a very imperfect knowledge of it.

PREFACE.

In order to acquire any art or science, its principles should first be investigated. The art of Penmanship is, undoubtedly, as susceptible of a methodical arrangement of its principles, as any other subject; and with such an arrangement, together with a correct process of teaching, it must, I think, appear clear to every intelligent mind, that much time and labour may be saved by adopting such a plan.

No precise time can be fixed for the attainment of the art; much will depend on the natural genius, and disposition of the scholar. The author, however, has been accustomed to teach in his schools by the lesson, and has generally limited his terms to three weeks, or eighteen lessons. He has adopted this method, not because he thinks it sufficient time for one to perfect himself in the art, but because the shortness of the time allotted for the object, together with the novelty of the plan, naturally excites ambition, raises expectation, and consequently will stimulate the scholar to make every exertion of which he is capable to gain the object in view—a handsome hand—by the expiration of the term. And in most cases, where scholars have persevered in their exertions to the close of the term with a correspondent attention on the part of the teacher, they have indeed succeeded.

The author is aware that no teacher of a numerous school, while engaged in teaching the various other branches of education, commonly taught in schools, can give that attention to writing, which is necessary for the greatest improvement. He has often thought that by a different disposition of the time allotted for the instruction of the several branches in such schools, much benefit might be experienced. Instead of allowing a portion of the scholars to write every half day, while the teacher's attention is taken up with others, on some other subject, and consequently unable to give those instructions which are so important for their improvement; it is respectfully suggested that if they were to write, only once a day, and, during the time engaged in that exercise, were to receive the exclusive attention of the teacher, the best effect would be produced.

In order to experience that rapid improvement which is usual in schools devoted exclusively to writing, under a systematic plan, it is important that the rules be constantly observed, and in order for which, although the scholar may have a book before him, containing them, (which every one should have) the constant attention of the teacher is still necessary.

The author is sensible that some inaccuracies in the form of the letters contained in the copperplates, will probably be discovered by nice critics. It is thought, however, that they are generally attributable rather to the execution of the engraving (this being almost his first attempt at that art) than in the design of the letters. He now submits this work, to the candour of the public, with an ardent desire, that it may be found to answer the ends in view, and prove beneficial to the rising generation.

HARTFORD, Oct. 1, 1816.

DEFINITIONS AND EXPLANATIONS OF THE PRINCIPLES
OF THE
ART OF PENMANSHIP.

THE art of Penmanship, or writing, is the forming, proportioning, joining and placing, according to certain rules, the letters, words, and lines, of the various hands of writing. Penmanship being an operation performed by the hand, the different kinds of letters are called by the general term, hands. These may be divided into two classes—useful and ornamental. Those of most general use, and which are best calculated for expedition in business, are the round and running hands. The fundamental strokes, or principles of the art, are but two, viz: the straight and curved strokes. From these are produced every other possible form which can be conceived of. Each of the different hands has its distinct principles derived from the two original ones. All the small letters of the round hand are comprised in about twelve elementary strokes or principles, viz: the stem the direct l, the o, the inverted l, the curved l, the j, the f, the long s, the short s, the curved l, indented; the inverted c, and the z. Besides these, there are several minor strokes, such as the bulb in the last part of the b, v, and w; others in the different sorts of r's, crossing of the f, and t, &c. The principles are also sometimes varied by way of ornament, and to prevent their interfering with other letters, when writing lines closely together.—For example see copperplate.

The stem is a full strait stroke, square at top and bottom, forming an angle, (as do all the letters of the round hand,)

ART OF PENMANSHIP.

with the line written upon, of 54 degrees.—It forms the first part of the h, k, p, and the second part of the q.—The direct l, is a firm full stroke, square at the top, the bottom curved. It forms the i, u, t, l, and by continuing the hair stroke up to the first line, inclining it inwards after passing the middle line, and bringing down the bulb, forms the b; and by leaving the top a point on the first line, it forms the last and principal stroke of one kind of r. The direct l, connected with the o, on the right side, forms the a, and d. The inverted l, is the direct l, made bottom upwards; it forms the first strokes of the n, r, w, and the first and second strokes of the m.

The curved l, partakes of the principles of the direct and inverted l; it forms the second strokes of the n, h, p, and the first stroke of the y, and the third stroke of the m. And by continuing the hair stroke up to the first line, and bringing down a bulb, as in the b, it forms the v, and second part of the w. The j, being drawn on the right side of the o, forms the g, and on the right side of the curved l, forms the y. The f, is not a component part of any other letter; although similar to the upper part of the long s. The long s, partakes of the principles of the j, and f. The short s, is an irregular principle. The curved l, indented, forms the second stroke of the k. The inverted c, forms the first part of the x. The z, is unconnected in its principles with any other letter.

The principles of the running hand, are the same as those of the round hand, differing only in size.

RULES OF PROPORTIONS, DISTANCES, &c.

An m, should be one fourth wider than it is long. The distances between all full strokes, or between full strokes and fine ones, the same as between the strokes of the m. Except between oval letters, and where a hair stroke passes, as in connecting two m's, the distances should be rather narrower.

The distances between words should be about the width of an m.

In the medium size of round hand, the h, k, l, d, and b, extend as far above the first line as below it. If looped,

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one fourth higher. The t, and p, extend half as far above the first line as below it. The p, f, and z, extend the same distance below the fifth line, as the h, k, &c. do above the first. And the looped letters in the same proportion. In the largest text hand, the long letters are contracted one eighth. And in a small size they are extended from the general rule.

The f, and t, should be crossed a little above the first line. The dots of i, and j, to be half way between the t, and l, and of equal thickness with the body stroke. Capitals should be of equal height with the f, and other looped letters.

An o, to be as wide as an n, except when it is designed for an a, d, g, or q, then to be half the thickness of the body stroke narrower.

The five ruled lines are important in pointing out the proportion and form of the turns, mode of connecting, &c. and should be used with all beginners, when practising upon the first lessons. All hair strokes, in forming the top turns, should be carried out upon the third or middle line; and in forming the bottom turns, they should be continued up to the same line, leaving all the letters connected in the center. The top turn should be formed from the first to the second line, from thence the stroke should continue straight to the fifth or bottom line. The bottom turn should be formed from the fourth to the fifth line, the stroke being straight from the first to the fourth.

The principles of the Capitals are not so limited as the small letters, and more difficult of explanation. They are, however, arranged agreeably to their similarity.

It will be observed that the first part of the A, and M, are the same; the first part of the N, is also similar. The last part of the A, and M, are the same. The second part of the M, and the body strokes of the N, and W, are also nearly alike. And the body strokes of the P, B, R, I, F, S, T, L, D, and the first part of the H, and K, are the same. The body strokes of the C, G, and O, are also the same. Likewise the first part of the Y, U, and V.